

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. II., No. 11.]

SATURDAY, MARCH 14, 1857.

[PRICE 3d.]

Musical Announcements.

THEATRE ROYAL, DRURY LANE.— GIGANTIC CONCERT FOR THE PEOPLE.

For this occasion only.

MR. HOWARD GLOVER'S GRAND ANNUAL CONCERT will take place at Drury-lane Theatre, on Wednesday morning, March 18th. Doors open at 1, commence at half-past 1 o'clock.

The above hour has been chosen in conformity with the various railway time-bills, and with a view to accommodating those parties who may reside at some short distance from town, or in the remote suburban districts; and it is confidently hoped that the following unprecedentedly LOW PRICES may suit the means of all classes:—

Private Boxes, from 10s. 6d.; Dress Boxes, 2s. 6d.; Stalls, 3s.; First Circle, 2s.; Pit and Upper Boxes, 1s. 6d.; First Gallery, 1s.; Second Gallery, 6d.; Children and Schools half-price to Dress Boxes only.

The following eminent artistes are already engaged:—

SOPRANO.—Madame Rudersdorff and Madame Canadadi; Madame Enderssohn, Madame Weiss, Miss Louisa Vining, Mrs. Henri Drayton, Miss Stabach, Miss Brougham, Miss Julia Bleaden, and Madame Anna Thillon.

CONTRALTI.—Miss Dolby, Miss E. Brougham, and Miss Palmer.

MALE VOCALISTS.—Signor Belletti, and Mr. Henri Drayton, Signor F. Lablache, Mr. David Miranda, and Mr. W. H. Weiss.

SOLO INSTRUMENTALISTS.—Pianoforte, Miss Arabella Goddard, Mr. Benedict, Mr. Lindsay Sloper, and M. Alexandre Billet. Violin, Herr Ernst (his first appearance this season), M. Saluton, and Herr Molique (his first appearance this season).

The band will be numerous, and include many of our most celebrated performers.

Conductors and Accompanists, Mr. W. M. Balfe, Herr Anschütz, Mr. Howard Glover, and Dr. Henry Wyle.

Further particulars will be duly announced.

HER MAJESTY'S THEATRE.

Season 1857.—It is respectfully announced that HER MAJESTY'S THEATRE will OPEN on Tuesday, the 14th of April. Engagements of great interest have been effected both in Opera and Ballet. The prospectus, with full particulars, will be issued forthwith.

ROYAL SURREY GARDENS.

The Early Closing Association will give a grand CLASSICAL CONCERT, in aid of its funds, at the Royal Surrey Gardens Music-hall, on Thursday evening, 19th of March, for which occasion Mons. Jullien has kindly consented to take the entire direction of the musical arrangements, and to conduct some of the greatest orchestral works of Mozart, Beethoven, and Mendelssohn. All the members of Mons. Jullien's celebrated orchestra are engaged for this grand performance, with Miss Dolby, Miss Arabella Goddard, and Miss Louisa Vining. Tickets, 1s.; reserved, 2s.; special reserved, 3s., to be had at M. Jullien's, 214, Regent-street; and as below. Doors open at 6.30; performances to commence at 8 o'clock.

JOHN LILWALL, Hon. Sec.

Offices, 35, Ludgate-hill.

LONDON HARMONIC UNION, SUSSEX HALL, LEADENHALL-STREET.

Conductor . . . MR. TURNER.

HAYDN'S CREATION, with full orchestral accompaniment, will be performed on Tuesday, March 17th.

Principal Vocalists:—Miss A. Cox, Miss Pownall, Mr. B. Hall, and Mr. Buckland. Doors open at 7.30, commence at 7.50. Tickets, 1s.; Reserved Seats, 2s.; to be obtained at the Hall.

SACRED HARMONIC SOCIETY,

Exeter Hall.—On Friday, March 27th, 1857, will be performed Handel's Sacred Oratorio, ISRAEL IN EGYPT. The Band and Chorus, the most extensive available in Exeter Hall, including 16 double basses, and the large and powerful organ (built expressly for the Society) will, united, number nearly SEVEN HUNDRED PERFORMERS.

Conductor, Mr. COSTA.

Correct books of the words, to be had only at the Office of the Society, No. 6, Exeter Hall, or in the Hall, on the evening of performance. Price 6d. Doors open at 7; performance to commence at half-past 7. Tickets, Central Area, 10s. 6d.; Area or Gallery, 5s.; Unreserved, 3s.; at the Society's Sole Office, No. 6, within Exeter Hall, or at the principal musicsellers.

LONDON SACRED HARMONIC

SOCIETY.—Lower Hall, Exeter Hall.—Publicnight, on Monday evening, March 23rd, 1857. HANDEL'S "SAMSON." By the members of the Society. Conductor, Mr. Surman; Trumpet obligato, Mr. Harper.—Tickets, western gallery, 2s.; reserved seats, in the area, 3s. The subscription to the society is One or Two Guineas per Annum, or performing member's quarterly subscriptions, 6s.—payable at the Office, No. 9, Exeter Hall, where Choral Societies may obtain correct copies of the Oratorio at the lowest prices. Now publishing, The Handel Centenary Edition of *The Messiah* in monthly numbers, 1d. each, or to be had now ready complete for 2s., 3s. 6d., or 5s. Haydn's *Creation* at the same prices. Folio editions, 10s., 12s., or 15s. Also the London Psalmist, from 4s. to 21s. Surman's Correct Exeter Hall Editions.

NEW PHILHARMONIC SOCIETY.

Hanover-square Rooms.—The Subscribers are respectfully informed that the FIRST CONCERT of the season will take place on Wednesday evening, April 1, when will be performed some of the great works of Mozart and Beethoven, and, for the first time in public, an interesting and but little known work of the first-mentioned composer. The subscription will be for three concerts in the Hanover-square Rooms.—Subscription tickets for reserved seats, 25s.; professional subscription, also reserved, and subscription for unreserved seats, 15s. Conductor—Dr. WYLD. It is intended to give the remaining concerts of the season in the New St. James's Hall, which is now being erected between Regent-street and Piccadilly, and which the Society has taken for five years from June next, for the purpose of giving its concerts there in future regularly each season. The dates of the concerts are—Wednesday evening, April 1; Wednesday evening, May 6; Wednesday evening, June 3. Subscribers are requested to apply for their tickets at Messrs. Cramer and Co.'s, 201, Regent-street; and Messrs. Keith, Prowse, and Co.'s, Cheapside.

WM. GRAEFF NICHOLLS, Hon. Sec.

33, Argyle-street, Regent-street, W.

The BROUSIL FAMILY respectfully

announce that they will give a Series of FOUR SOIREEES MUSICALES, at their own Residence, 22, Nottingham-place, New-road, on Thursdays, March 19 and 26; April 2 and 9; to commence at half-past 8 o'clock.—Subscription tickets, one guinea, single tickets, half-a-guinea each, at Robert W. Olivier's, musicseller and publisher, 19, Old Bond-street, Piccadilly.

MUSIC BUSINESS.—Sale or Partner-

ship.—The proprietor of one of the largest and oldest established music and pianoforte concerns out of London is desirous of retiring from business. With this view he is prepared to treat with parties inclined either to purchase, or to take the entire management as an equal partner, with a capital of not less than £5000. Principals only treated with. Apply to Mr. Thomas Gervas Robinson, 10, Old Jewry Chambers, E.C.

CRYSTAL PALACE.—SATURDAY

WINTER CONCERTS.—The Eighteenth Concert will take place THIS DAY (March 14). Vocalists:—Miss SUSAN COLE and Mr. GEORGE PERREN. PICCO, the Sardinian Minstrel, will perform.

Programme:—Symphony No. 5, in C minor, Beethoven; Overture Dramatique, *Chant des Belges*, Litolf; March from *Athalie*, Mendelssohn; Violoncello Solo, Kummer, Mr. Daubert; Solos, by Picco; and Songs, Miss Cole and Mr. Perren.

Conductor, Mr. MANNS.

The Concert will commence at half-past 2 o'clock. Admission, 2s. 6d. Children, 1s.

CRYSTAL PALACE.—PICCO, the Sar-

danian Minstrel, will perform in the Concert THIS DAY (Saturday), and on each day next week, till Friday inclusive. Admission on Saturday, 2s. 6d.; on other days 1s.

CRYSTAL PALACE.—Organ Perform-

ances.—Mr. J. HALLETT SHEPPARD will perform on Bevington's Organ To-day, and on Saturday next, at half-past 4. Also on Wednesday, at half-past 2.

ST. MARTIN'S HALL.

A PERFORMANCE on the NEW ORGAN, This Evening, at 8 o'clock. Organist, Dr. STEGGALL. Area, 6d.; Galleries, 1s.; Reserved Seats, 2s. 6d.

ST. MARTIN'S HALL.

MENDELSSOHN'S ST. PAUL on Wednesday next, under the direction of Mr. JOHN HULLAH. Principal vocalists—Madame Rudersdorff, Miss Palmer, Mr. Lockett, Mr. Weiss, and Mr. H. Barnby. Tickets, 1s., 2s., 6d., stalls, 5s.; or, subscription to the series of eight concerts, stalls, 30s., galleries, 15s. New subscribers entitled to four additional tickets for this concert.

To MUSIC MISTRESSES.—WANTED,

a LADY, to teach five (and in time more) young ladies the piano. Terms 10s. a quarter per pupil. To attend twice a week. No expenses paid. Address directly to A. W., post-office, Battersea.

To MUSIC MASTERS.—WANTED,

in a select ladies' school, a MASTER, for music, who could introduce a pupil, or could attend on moderate terms. Address B. M., Roxburgh-cottage, 5, Amersham-road, New-cross.

MADAME ENDERSOHN

begs that all communications relative to ENGAGEMENTS, in town or country, may be addressed to her residence, 75, Harley-street, Cavendish-square.

MONSIEUR LEMMENS and Madame

LEMMENS SHERRINGTON beg to announce that they will RETURN to London the 14th of April. All letters, &c., to be addressed to No. 6, Oxford-terrace, Hyde-park.

Mr. VAN PRAAG

continues the arrangement of Concerts, Matinées, Soirées, and Balls, as well as the superintendence of Bands, Choruses, &c., &c.

Communications addressed to him at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, W., will be duly attended to.

Mr. H. DEVAL, R.A.M.,

and Member of the Conservatoire Royale, Bruxelles, Tenor Vocalist, 24, Jarratt-street, Hull, Yorkshire.

HERR LIDEL, VIOLONCELLIST,

begs to announce that he has Returned to London. Address 24, Upper George-street, Bryanstone-square.

NOTICES, &c.

W.G. HANSON.—Mr. Jullien has performed upon the piccolo, or octave flute, at some of his Promenade Concerts, but we cannot state when or where such casual performance took place. We believe that the popular conductor has confined himself of late to the wielding of his ivory stick, and to his customary profuse gesticulation.

DISPUTANT.—All that we know of the song is, that it was written by one Carter (the author, we believe, of some good old English songs), and subsequently harmonized for four voices by one Harrison. Our decided impression is that the song was not composed by a Scotchman, but we will endeavour to obtain some authentic information before our next number appears.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.

All remittances should be addressed to the publisher.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

M.B.—It will probably be two or three weeks before the compositions can be noticed. The earliest possible attention shall be paid.

THE MUSICAL GAZETTE

SATURDAY, MARCH 14, 1857.

THAT the Crystal Palace should be closed on Sundays, and thousands of tea-gardens and beer-shops open, is an anomaly which England can alone present in the nineteenth century. We lately commented upon the contradictions thus presented to us, and directed a particular remonstrance towards the absurd "regulation" that the theatres should be closed for dramatic representations on Ash Wednesday, while all kinds of other entertainments are permitted. We are glad to see that some of our contemporaries have taken up the subject, and, as Passion Week is at hand, we would offer a few additional remarks in the face of the repetition of the absurd and unfair inconsistency to which we have drawn notice.

In the first place, we do not pretend to assert that places of amusement should be open on Good Friday. We think that day, so peculiarly sacred to the Christian, should be set aside for serious thoughts; and we are content to leave this matter to the arbitration of the Church; only we do object to a distinction being made during Passion Week, or at any time, between the player and the singer, the actor and the mimic, the tragedian and the polyphonist; between him who "suits the action to the word and the word to the action," and the posture-master who has spent the greater part of his life in kicking his children head over heels. We do not see why comic songs of the "Sam Hall" and "Ratcatcher's Daughter" class should be exempted by the virtuous wave of the LORD CHAMBERLAIN'S black licensing rod, and the sorrows of "King Lear" or "Richard II." indignantly banished from the footlights. We ask naturally, in common with many others, "Why is it so? by whose authority? and by what Act?" We are answered, "Custom! and the command of the LORD CHAMBERLAIN." Now, if this be custom alone, it is undoubtedly one of those "better honoured in the breach than in the observance." If it be the LORD CHAMBERLAIN alone, we question his authority, and should like to see it tried; and if it be some "more potent source, whence he derives his authority," we should like to have that "potent source" defined; and if not set at defiance, at least exposed to the remonstrance of common sense. In truth, we consider it somewhat an insult to the profession of the Drama thus to declare its profanity by comparison with vocal entertainments and the irregular performances of polyphonists, ventriloquists, acrobats *et hoc genus omne*, whose nomenclature reminds us forcibly of the opening lines of one of the Satires of Horace. We wish that some influential son of Thespis, who is looked upon with favour and patronage at Windsor Castle—not Mr. ROGERS—would try the point at issue, and boldly open, for the honour of his calling, say the Princess's Theatre upon some evening in Passion Week. Will not Professor RUSBY, also, we understand, a

Court favourite, attitudinize in spangles, without question or reproof, in the genial halls of the *recherche* Evans?

Again, we are not aware that any ban would forbid Miss P. HORTON to wile away an hour or two, or Mr. and Mrs. HOWARD PAUL to give their entertainment. Nor would the carpet-bag of Mr. WOODIN be stopped at the Custom-house of propriety. It is only the heavy luggage that is detained; not that, we suppose, which contains a mere change of apparel.

In the year 1640, we find a Bishop, licensing, not only what might be done on, but even written concerning, the Sabbath. Parliament, however, now-a-days, puts a *veto* upon, or yields a benignant permission to, the trade of the milkman, the fishmonger, and the barber. It is no longer a Bishop that refuses to license sprats on Sunday. It is only a LORD CHAMBERLAIN that exercises a jurisdiction over certain of our theatres upon Ash Wednesday, and, as we think, with equal absurdity and illegality. That the mere shadow of an ecclesiastical tyranny should retain merely a single illiberal feature of its early characteristics, is a remnant of monkish prejudice and routine that we hope soon to see swept away. Would that TOM HOOD were alive to give utterance to the keen sarcasm, clothed in most felicitous verse, with which he was wont to assail such uses, or rather abuses. Lent was originally deemed the fittest time for the exercise of charity. In former days, when this was a Roman Catholic country, all public games, *stage plays*, the celebration of festivals, birth-days, and marriages, were forbidden altogether during Lent. We only preserved, as it were, the land-marks and indices of this holy season, and to honour these make our sole exception in disfavour of one of the most popular classes of the social community. For it cannot be denied that JOHN BULL looks with exceeding favour on actors and actresses of every degree. *He* does not refuse them the rites of burial, or an honoured niche in the Temple of Religion as well as fame.

It is certain that, were Madame WHARTON alive, the LORD CHAMBERLAIN would not interfere with her classical groupings on Ash-Wednesday. We are not aware, if this were the season for Cremorne, that an aeronaut would be refused permission to make a perilous ascent, hanging by one leg from a triangle, or, perchance, seated upon an unfortunate pony, who is stated not to have the slightest possible objection. As to vocal performances, most undoubtedly morality is not studied in the selection of every licensed, or at least not forbidden, programme. Every man about town knows that the low comic-singer delights especially in detestable would-be facetious monologues at the expense of Shakspeare, as if certain small and wretched wits were trying to resolve the mighty creations of genius into their separate parts, and so constitute nothingness out of sublimity and grandeur, and preserving only the name. In the same manner might the works of a Titian or a Claude be served up, some rude hand chopping up the canvas after scraping off the paint, and bestowing the fruit of his labours upon an applauding crowd, with the chattering, the gesticulation, and the manners of an ape. Yet such things as these are permitted, while the *chef d'œuvre* in its unity and perfection is condemned. It is really time to let a little common sense deal with a few of these antiquated fragments of observance. We are not living in an old curiosity-shop of morality, and are not bound to mingle such strange odds and ends with the objects of modern use, and even modern perversion. Verily, our brethren of the press must assist us to walk round this old owl Custom, after dragging him forth into the sun-light, until the foolish creature twists his neck off by simply endeavouring to follow our movements with his dazed eye-sight.



The following music has been performed at the Palace during the week.

By Her Majesty's private band :—

Overture, <i>Zauberflöte</i>	Mozart.
Air and Chorus, <i>Achmet</i>	Spohr.
Selection, <i>Marco Spada</i>	Auber.
Bolero des <i>Vêpres Siciliennes</i>	Verdi.
Overture, <i>Le Serment</i>	Auber.
Duetto, <i>Fidèle</i>	Beethoven.
Selection, <i>L'Etoile du Nord</i>	Meyerbeer.
March of the Huns	W. G. Cousins.
Overture, <i>Le Roi Etienne</i>	Beethoven.
Scène et Chœur, <i>Fanchonnette</i>	Clapissou.
Selection, <i>Il Conte Org</i>	Rossini.
Finale, first act, <i>Mario</i>	Herold.
Overture, <i>Yelva</i>	Reissiger.
Concerto Pathétique, Violin, M. Réményi	Ernst.
Selection, <i>La Traviata</i>	Verdi.
Galop	Fahrbach.
Overture, <i>Schweizer Familie</i>	Weigl.
Selection, <i>Falkners Brant</i>	Marschner.
Romance and Couplets	Clapissou.
Adagio and Polonaise	Wittermann.

By the band of the Grenadier Guards :—

Overture, <i>La Dame Blanche</i>	Boiledieu.
Entre Act, <i>Lohengrin</i>	Wagner.
Romanza and Ballet, <i>Castilla</i>	H.R.H. the Duke of Saxe Coburg.
March, "Mein Engel"	D. Godfrey.
Wedding March, <i>Midsummer Night's Dream</i>	Mendelssohn.
Romanza, <i>Castilla</i>	H.R.H. the Duke of Saxe Coburg.
Selection, <i>Robert le Diable</i>	Meyerbeer.
Overture, <i>Part du Diable</i>	Auber.
Selection, <i>Semiramide</i>	Rossini.
Waltzer, "Titania"	D. Godfrey.
Fantasia, <i>L'Etoile du Nord</i>	Meyerbeer.

The band of the 1st Life Guards :—

Overture, <i>Fest</i>	Lortzing.
Waltzer, "Die Provinzialen"	Bilse.
Grand Fantasia, <i>Euryanthe</i>	Weber.
Aria and Valse, "Ah che assorta"	Venzano.
March, Rifle Brigade	
March Potpourri, "Les Rencontres"	Dunkler.
Overture and Choral	Mejo.
Duet, Graceful Consort (<i>Creation</i>)	Haydn.
Selection, <i>Stradella</i>	Flotow.

Metropolitan.

WHAT PEOPLE CAN DO FOR THEMSELVES.

[From the *Morning Chronicle*.]

THE METROPOLITAN MUSICAL UNION.

A public performance of the Lambeth Pottery Band, one of the most successful branches of the Grand Musical Union of the Working Classes, was given, on Saturday evening last, in the room constructed for that purpose, at the well-known factory of Messrs. Doulton and Watts, of Lambeth. As the performance was an event of some importance, taken in connection with one of the greatest social problems of the time, it deserves something more than the ordinary brief notice accorded to a musical entertainment.

The most eminent political philosophers in all ages have recognized the principle that a well-organized system of sound and rational amusement for the community at large forms one of the best safeguards against intemperance, dissipation, and crime. So long as human nature retains its present characteristics, that axiom must continue a great fact in the domestic economy of every nation. Every man's life is made up of a constant series of conflicts between the elevating tendencies of his spiritual being and the depressing influences of his animal impulses. Any system, therefore, which tends to keep down the vicious propensities by increasing the development of the higher attributes of humanity must be regarded as a great public desideratum. There is no maxim more experimentally demonstrable than that "Satan finds some mischief still, for idle hands to do;" and he who can show how a man's leisure may be most usefully employed is a benefactor to his species. History shows beyond doubt that the exalted virtues of the ancient Greeks and Romans were in no small degree attributable to the establishment of public games and amusements, which, by exciting the laudable

rivalry of the competitors, pre-occupied their attention, to the exclusion of other less beneficial influences. By this means a race of men, endowed by nature with strong passions, were rendered models of honour and courage, instead of monsters of iniquity and cruelty. Various plans have been suggested, at different times, for filling up the dangerous hours that intervene between the period required for sleep and that portion of the day which is devoted to toil. Few, however, have met with greater favour of late years than the study of music, an accomplishment at once pleasing to its possessor, amusing to most other persons, and eminently refining in its nature. About a dozen years ago Mons. Jullien entered upon his highly successful task of cultivating, if not creating, a taste for music amongst the British people such as they never before exhibited. The reproach of our foreign acquaintances, that the English had no soul for music, has been to some considerable extent removed, inasmuch as the British public flocked round the great caterer to its musical appetites in a way it never flocked round anything musical before. But the labours of Mons. Jullien were circumscribed in their operation. His mission was rather ministerial than original. He saw, beyond all question, that a genuine love of music did exist in the British character, but from various causes it had been confined to a particular and exclusive class. The noble compositions of Handel and Mozart, Haydn and Beethoven, enjoyed a reputation of the very highest description, but it was only amongst a few coteries of the upper or ornamental circles, and so very limited in number that as a nation we justified in a great degree the anti-harmonic taunts of Monsieur Crapaud and Signor Italiano. The work that M. Jullien undertook was to deliver the productions of the most eminent composers from the hands of the few exclusives who had up to that time monopolised their beauties, and to set them before the public in all or more than their original excellence. How well he succeeded, is matter of history. But while Jullien worked downwards from the upper to the middle classes, another lover of his art has been industriously labouring in the same direction but from an exactly opposite starting point. The name of Signor Moirato has been for several years identified with a very praiseworthy movement for promoting the culture of music amongst the labouring classes, and his exertions have led to highly encouraging results. His success has been such, that it may be safely predicted that the whole of the intervening space between himself and Jullien will be filled in by his working completely up to the line where the latter ceases his operations. M. Jullien wrested the porcelain treasures from the hands of the aristocracy, and laid them out for the admiration of the general public. Signor Moirato takes the potter's clay in its roughest state, and creates an entirely new article. The difficulties which beset his path at the outset were of course very great. The first one was of the pecuniary character, but that was soon got over. The excellent establishments formed by the Eastern Counties Railway Company at Stratford for their engineers and workmen; by Messrs. Truman, Hanbury and Buxton, at Bethnal-green; and other well-known large firms, afford abundant testimony that the wealthy classes of English society are not chargeable with anything like illiberality, if they can only be shown that their money will be usefully employed. The next difficulty was the impracticable character of the material to be worked upon. A stout-built smith, with hands like sledge hammers and fingers like black-puddings, would in nine cases out of ten select the delicate-stringed violin for the development of his musical inspirations. This peculiarity was rendered more inconvenient by a very prevalent fancy for commencing the first lesson with fantasias from Beethoven that would bother Savori himself; or some equally difficult composition. All these little matters, however, were gradually overcome, and rapid progress is being made. The good feeling of the employers of labour was most excellently exhibited in the performance on Saturday night of the class established at Messrs. Doulton and Watts' factory. By the liberality and personal exertions of the firm, and the tuition of Signor Moirato, a body of lads and young men, chiefly apprentices, to the number of twenty-five, have been converted into a highly efficient band of musicians.

The following letter from Messrs. Doulton and Co. is a fair expression of the general feeling of the heads of large firms on this subject :—

"To Mr. Moirato.

"Dear Sir.—In reply to your communication, we have much

pleasure in saying that our expectations have been fully realised in relation to the band established in our manufactories.

"In common with most large employers of labour, we have often observed with regret the low and vicious tendency of most of the amusements of our working men, and the want there is of some attractive and innocent occupation for them during their leisure hours; and it was to counteract this evil and meet this want, so far as our men were concerned, that led us to establish our musical class—as an incentive to industry and general good conduct, we believe it to have been eminently successful, while in a social and moral point of view it has been the means of great good.

"We are glad to take this opportunity of testifying to the patience and skill which you have evinced in the discharge of your duty as conductor; it was most gratifying to us, as it must have been satisfactory to you, to have heard the universal expressions of satisfaction which were given utterance to on the occasion of the recent and first public concert given by your class. Wishing you every success,

"We remain, yours very respectfully,
"DOULTON & Co."

Lambeth, January 5, 1857."

The programme of Saturday night comprised a number of selections from the works of the best foreign and English composers, and were performed in very excellent style. The name of Signor Moirato, whose performances at the Crystal Palace and at Mr. Albert Smith's celebrated mountainous entertainment are well known, was a sufficient guarantee that where success was practicable he was the conductor who would achieve it. Nevertheless, the spectacle of five-and-twenty lads, all clay and mud, suddenly leaving off their work, and turning from drain-tile moulding to a masterly performance of "La Figlia," "Norma," and the "Allied Armies Quadrilles," is a sight to be seen and remembered. The smart appearance of the lads to volumes of the good moral effect produced upon them.

BELLS IN GENERAL, AND "BIG BEN" IN PARTICULAR.

Yesterday week Mr. Denison delivered a lecture, at the Royal Institution, on "The Great Bell of Westminster," which excited so much interest that every seat in the lecture-room was occupied and several persons were standing. Mr. Denison said his object was neither to give a history of bells nor to discuss their musical sounds, but merely to state the circumstances under which the Great Bell of Westminster had been cast. He said he had been often asked how he could obtain the required note of the bell. Difficult as it might seem to those not acquainted with the subject, nothing, he said, could be easier. It was only to take a small bell of a given note, and, by increasing the size according to an ascertained proportion, adhering at the same time to the original shape, and maintaining the relative thickness, and any required note might be obtained. With respect to the Great Bell of Westminster, the course of proceeding was to make a model bell on a small scale, with a given note, and then, by increasing the size according to a given scale, they could calculate the note of the large bell. It was intended to be E flat; but, by some unexplained accident in the casting, the thickness of the bell was greater than it should have been, therefore the note sounded came out E. Having thus shortly disposed of the musical part of the question, Mr. Denison described the measures taken for making the bell, commencing with the appointment of the referees, consisting of Professor Wheatstone, Mr. Taylor, and himself. Being unable to obtain any bellfounder to execute the work, unless one of the referees would make the design of the bell and determine the composition of the metal, Mr. Denison was appointed the designer, and Messrs. Warner then undertook the risk of the casting. Mr. Denison then proceeded to notice the steps he took to determine the shape of the bell. There had been an outcry that the old form of bells was wrong, and the hemispherical shape was said to be the one best adapted for giving a deep sonorous tone. Several specimens of hemispherical bells were on the lecture-table, the sounds of which certainly far surpassed, in depth of tone and in continuance of vibration, those of bells of the ordinary shape of the same weight. But the sound of hemispherical bells is, as Mr. Denison said, imposing in all senses of the word, for at a moderate distance they become almost inaudible, and the sound is bad. The same observation

applies to the musical springs, to gongs, to discs, and to tuning forks, which have in some places on the Continent been used instead of bells. After trying all kinds of shapes, the common shape was found to be the best, though it was modified in several particulars. The Great Bell of Westminster is broader than the Paris bell, and it is thicker in the sound bow in proportion to its size than any other. The one that it most closely resembles in external shape is the Great Bell of Moscow, which is estimated to weigh 193 tons. A bell made for the Queen, at Balmoral, formed the model of the Great Bell, and the composition for that bell having been found to be successful, it was thought desirable to copy its shape and composition in the larger one. A section of the Balmoral Bell was shown within the original drawing from which the Great Bell of Westminster was cast, and, though weighing a ton and a-half, it looked very diminutive. Having described and shown by a variety of sections the shape of the Great Bell, as compared with others, Mr. Denison proceeded to notice the composition of the metal. Numerous alloys were tried, but after all the old mixture of copper and tin was found to be the best. It had been supposed, from the highly sonorous quality of a bar of aluminium, that that metal would be best adapted for bells; but experiment had proved the contrary. On the lecture-table was a hand-bell made of aluminium, which had cost £10, and, when rung, the sound was extremely disagreeable, more resembling a cracked bell than the clear sonorous note of ordinary bell-metal. The proportions in which copper and tin were mixed were 22 of copper and 7 of tin, that being the extreme quantity of the latter metal that could safely be added without making the alloy too brittle. The specific gravity of that alloy is also heavier than any other proportions, amounting, at the lower part of the bell, to 8.94. The plan of supporting the Great Bell differs from that hitherto adopted. Instead of having hoops of metal called "cannons" cast on the top for its suspension, there is a projecting mass of metal, with a flange, by which it can be securely fastened to an iron beam. Mr. Denison complimented Messrs. Warner for the skill displayed in the casting, and explained the methods they had adopted to procure an even distribution of the metal. The whole mass of molten metal was run into the mould in five minutes. The lecture was enlivened by several humorous expressions, and it was frequently applauded.—(*Morning Post*.)

After this lecture Dr. Wylde thus writes to the *Times*:

"Sir,—There is an error in the data for the production of certain tones from bells as given by Mr. E. Denison in his lecture at the Royal Institution, which ought not to pass uncorrected.

"Mr. Denison's statement is, that 'if a bell were made of thirty inches diameter, and it had a certain tone, then that a bell of sixty inches diameter would be a tone lower, provided the shape and thickness of both were relative.'

"Now, Nature's law, which is immutable, is, that a column of confined air double the length of another makes half the number of vibrations in the same time; it follows, therefore, that in a bell where the length of the column of air is controlled by the diameter, a diameter of sixty inches will produce a sound an octave, or six tones, lower than that of a diameter of thirty inches, and not one tone, as asserted.

"Mr. Denison also states that 'by some accident the weight of his great bell was increased two tons, and its thickness three-quarters of an inch, which raised the tone from E flat to E.' The true theory of this is, that the extra metal in this case lessened the diameter of the bell instead of increasing it, which is the usual effect of adding more metal to a design.

"I am glad to find Mr. Denison has given up the idea of trying to do away with the 'harmonics' of his bells, for if he had come to the conclusion of its desirability he never could have succeeded; the laws of 'harmonics,' being founded on nature, are true and unalterable, and to get rid of the harmonics of a vibrating instrument is to destroy the instrument itself.

"I am no practical authority on the art of 'bell founding,' and I make these remarks in the interest only of the science connected with it. I have before expressed my admiration of the result of Mr. Denison's exertions; my desire now is, that such good practical results may be shown to be the consequence of having followed the true laws of harmony and sound.

"I am, Sir, your obedient servant,
"HENRY WYLDE, Mus. Doc."

To which Mr. Denison replies,—

"SIR,—I observed the mistake which Dr. Wyld notices in the report of my lecture, but I did not think it worth while to trouble you about it, as I knew that every one who heard the lecture and saw the tables exhibited there, would perceive that the word 'tone' had been accidentally printed for 'octave,' and that it would be almost equally obvious to everybody who knows the rudiments of music, without having heard the lecture, as it was to Dr. Wyld.

"There was not the least difficulty in understanding how the note of the bell came to be E instead of E flat, when its thickness was accidentally increased. The difficulty was to find out how that accident happened, and in that I am afraid Dr. Wyld is not likely to help us; nor is it at all material now. The only consequence is, that the bell costs rather more money, and is more powerful; E is just as good a note for the purpose as E flat, and just as easy to make the quarter bells to suit. Dr. Wyld does not seem to be aware that adding more metal outside a bell will raise its note as well (though not as much) as adding it inside.

"As I am writing, I may as well explain that the specific gravity, mentioned in the report, of the York and Lincoln bells was that of the old bells of those cathedrals, and not the new ones of 1834 and 1845, which is very unlikely to be so good, unless it is extremely different from other bell-metal which I have examined from the same foundry, and cast about the same time.

Yours obediently,

E. B. DENISON.

WESTERN MADRIGAL SOCIETY.

The eighteenth annual festival of this society was held at the Freemasons' Hall on Thursday evening, when upwards of 150 sat down to a most excellent dinner, the president of the society, Mr. Evans, occupying the chair. A more spirited meeting has, perhaps, never taken place since the formation of the society than the festival we have to record, and, to musical eyes, nothing could be more gratifying than the cordiality of feeling between the professional and amateur votaries of the art divine, which was strikingly apparent on this most interesting occasion. There was a large attendance on the part of the profession, and some of our most distinguished organists were present. Mr. Turle, of Westminster Abbey, the conductor of the society, Mr. Goss, Mr. E. J. Hopkins, Mr. Willing, Mr. Brownsmith, Mr. Kinke, and Mr. J. Foster (now Gentleman of H.M. Chapel Royal), and some well-known conductors, composers, and vocalists, amongst whom may be mentioned Mr. Cipriani Potter, Mr. Lucas, Mr. Hullah, Mr. Land, Mr. Machin, Mr. Lawler, Mr. Donald King, Messrs. W. and J. Coward, and many others, "*quos nunc perscribere*," &c. On the removal of the cloth, a glittering array of ladies made their appearance in the gallery, and, at a signal from the President, "*Non nobis, Domine*" was impressively sung by nearly the whole of the assembly, the proportion of non-vocal visitors being very small. Dr. Cooke's "*Amen*" was employed as a *coda*. The music of the evening now commenced, and the following anthems and madrigals were excellently sung, under the direction of Mr. Turle, by the majority of those present, the basses, tenors, and altos occupying separate tables (about thirty-five to a part), and the boys from Westminster Abbey and the Chapel Royal a central table, immediately under the eye of Mr. Turle.

Anthem, "O God, Thou art my God"	H. Purcell.
Madrigal, "Upon a Bank"	John Ward, 1613.
Madrigal, "There where I saw"	John Wilbye (2nd set Madrigals), 1609.
Madrigal, "When April deck'd"	Luca Marenzio, 1590.
Madrigal, "Have I found her?"	T. Bateson, 1618.
Madrigal, "Hard by a crystal fountain"	T. Morley (from the <i>Triumphs of Oriana</i>), 1600.
Madrigal, "Slater, awake"	Thos. Bateson, 1604.
Motett, "Tu es Sacerdos"	Leon. Leo, 1720.
Madrigal, "Lady, your words"	Jno. Wilbye (1st set), 1604.
Madrigal, "Now tune the viol"	G. Calmo, 1560.
Madrigal, "Sweetheart, arise"	Thos. Weelkes, 1600.
Madrigal, "O hear me love"	Nanine.
Finale, "The Waits"	J. Saville, 1600.

The best of these were "Upon a bank," "When April," "Have I found her," "Sister, awake," and "Lady, your words," and all but the first were repeated by unanimous desire. "Now tune the viol," is a very peculiar composition; in addition to an unusually frequent change of tempo, the composer has

shewn his eccentricity by closing on the dominant. The phrase, "Singing and dying," at the close of the preceding madrigal is very elegant, and evidently took the fancy of every one in the room. A few loyal toasts were given early in the evening, followed by "The health of Mr. Oliphant," proposed by the President, who felt it unnecessary to enlarge upon the claims of that gentleman to the respect and attention of the visitors, since his name was so well known as a devotee to this style of music—as an important member of the old Madrigal Society—and as a most happy adapter of words to some of the finest madrigals of the Italian composers. Mr. Oliphant replied in a brief speech, winding up with a quotation from Webbe's "*Glorious Apollo*"—"Thus, then, combining." At the end of the first part, the ladies adjourned to a supper-room, and such gentlemen as claimed relationship or acquaintance with any of the fair occupants of the gallery, wended their way up-stairs to vie with each other in delicacy of attention, and to persuade—where persuasion might be necessary—to the devourance of the good things provided.

On the return of the ladies to the gallery, and the visitors to their respective tables, the solid motett of Leo was sung, and then the chairman's health was proposed by a gentleman whose name did not reach us; suffice it to say that the address made was highly eulogistic of Mr. Evans, and that the complimentary terms in which his name was mentioned, were well merited by a president of whom any society might be proud. Mr. Evans—after replying briefly, but heartily, proposed the Officers of the Western Madrigal Society, particularising Mr. C. Rawlings, Mr. D. Goss, Mr. Wills, Mr. Turle, Mr. Gibsons, and the Treasurer. To this Mr. Wills replied with some humour, stating that his official duties were of a very light nature, being almost confined to the returning thanks for this same toast on each festive occasion. Mr. Goss's office appears to be as thorough a sinecure, for he is the "ladies' man" of the society; and as ladies are only present once a-year, at such meetings as that of Thursday night, we have no doubt that he considers the attendance upon the ladies in their gallery, and the presiding at their supper-table, as pleasures to be anxiously looked forward to, rather than duties that may be characterised as arduous. Far different is the post of Mr. Gibsons, the honorary secretary. In addition to a great amount of time and labour spent upon the general management of the society, it must be a serious matter to organise such a meeting as we had the pleasure of "assisting" at this week. Altogether, about 250 were present, and this assembly of persons—either competent to take part in the intricacies of the madrigal, or having due appreciation of this especial style of music—was convened without public advertisement, a sufficient proof of the energy that must have been employed in the preparations for this anniversary. The mention of this gentleman's name by the chairman was followed by loud plaudits, and that of Mr. Turle drew forth continued cheers. If we are not mistaken, Mr. Turle's post is also honorary.

Soon after 10 o'clock, the customary *finale* of "The Waits" was sung, and the company dispersed.

This journal is, perhaps, not the place for the discussion of *affaires de cuisine*, but we must really call attention to the superiority of the arrangements at the Freemasons' Tavern under the new proprietor. We know that some societies and institutions have withdrawn their annual festivals from one of the noblest rooms in the metropolis from illiberality of treatment as regarded quality of the wine and some other details. The present caterer—Mr. Elkington, we believe—seems determined to deserve well at the hands of his patrons, and we know of at least one society that had shifted its quarters, but has now returned to the "Freemasons'."

SACRED HARMONIC SOCIETY.

Haydn's *Creation* was performed last night for the first time this season. Exeter Hall was crowded to excess. The principal vocalists were Madame Rudersdorff, Mr. Lockey, and Signor Belletti, Mrs. W. Dixon taking part in the quartett which occurs in the final chorus. The performance of this delightful work was on the whole very fine, but the chorus were occasionally unsteady.

Handel's gigantic choral conception, *Israel in Egypt*, is to be performed on Friday week. The principal vocalists are not yet announced.

AMATEUR MUSICAL SOCIETY.

At the concert on the 23rd ult., Mozart's "Jupiter" symphony was performed, and his *Zauberflöte* overture. A march from Meyerbeer's *L'Etoile du Nord*, and a selection from Spohr's *Jessonda* completed the instrumental portion of the programme. Miss Lindo—sister-in-law of Mr. Aguilar, the pianist—made her first appearance, and betrayed the possession of a good voice and style (making allowance for nervousness) in Mendelssohn's "Zuleika," and an Alpine Shepherd's Song, by Mr. Waley. Hatton's part-song, "When evening's twilight," and Horsley's ever-pleasing glee, "By Celia's arbour," were exquisitely sung by Messrs. Heming, Coleridge, Bushby, and Stroud, of Mr. Leslie's choir; both of these were encored, and for one them "Maying" was substituted. This substitution is a reprehensible proceeding with professional vocalists, and perhaps deserving of more stringent comment with amateurs. How perfect soever the execution of a piece may be, it is but reasonable to suppose that the composer has no little share in awakening the enthusiasm of an audience, and if the word "encore" is uttered, or an equivalent plauditory demonstration takes place, the piece should be forthwith repeated, or the repetition respectfully declined. The chances are, that in venturing upon something else, the executants gratify their own taste—not to say vanity—rather than ensure the satisfaction of the public. If they repeat what the audience "encore," they cannot be found fault with. In writing upon this subject, we are rather attacking a pernicious system, than intending to be severe upon individuals. Luckily, on this occasion, the people present were enraptured with "Maying."

The fifth concert of the season took place on Monday last, and the Hanover-square Rooms were thoroughly crowded with a very brilliant audience. The Symphony—Beethoven's magnificent *Eroica*—was an ambitious notion on the part of the orchestra, but it is too great and elaborate a work for the amateurs at present. Why do we not hear the F symphony, with its charming *allegretto*, so pleasing and so good, at these concerts? The *Sinfonia Eroica* taxed the patience of more than a few on Monday night; not that it was badly played, but it is a work of great length, and demands perfect execution to render it intelligible. Beethoven is yet Greek to many an auditor, and we would counsel Mr. Leslie, or the committee, to let their choice fall upon shorter and less elaborate works.

Costa's march from *Elis*, taken just a shade too fast, and with the opening minims insufficiently *staccato*, did not produce much impression. Apart from the oratorio it does not seem to take the public fancy. A selection from Donizetti's *Lucia*, introducing airs for the violoncello, oboe, and cornet-à-piston, was moderately successful. It is rather heavily put together. An operatic selection is a very pleasing thing to introduce at a concert, and it has the great charm of unusuality, but it should be very carefully written and the original text and texture of the music should be preserved. One of the airs—"Fra poco" we think—was overburdened with an accompaniment which we believe would weigh at least twice as much as Donizetti's original.

The vocal portion of this concert was sustained by Mdlle. Solari and Madame Pauer. The former lady sang "Ah, mon fils," from *Le Prophète* (a most ineffective concert-room song) and the "Nel dolce incanto" of Benedict and De Beriot. Her taste and execution are decidedly commendable, and she possesses dramatic power which will some day perhaps be turned to account. Madame Pauer sang Schubert's "Erl-König," and an eccentric "Gondellied" by her husband, who accompanied in a really masterly manner. The latter was encored: both were most beautifully sung. Madame Pauer is a delightful *cantatrice di camera*.

Ernst's "Elégie" was very well played by Mr. Irving Rougemont, one of the amateurs. He was most warmly applauded.

Rossini's overture to *L'Italiana* concluded the concert at a later hour than usual. The selection from *Lucia* might very well have "stood over" till the next concert.

Mr. Henry Leslie conducted with his usual coolness and skill.

THE ORPHEUS GLEE UNION sang at the Goldsmiths' Hall on Thursday evening, the general musical arrangements being under the direction of Mr. J. L. Hatton. The solo vocalists were Mr. Francis, Mr. Lockey, and Mr. Winn. Mr. Hatton's part-song, "When Evening's Twilight," was unanimously encored; also a song of his composition, sung by Mr. Lockey.

CRYSTAL PALACE.

At the seventeenth concert, last Saturday, Miss Messent again sang, and Mr. George Perren appeared, we believe, for the first time. The vocal portion of the performance was in one respect rather peculiar. The lady and gentleman had selected airs by Verdi; both were in 9-8 time, and the commencing notes were alike. Every one knowing the airs of "Ernani involami" and "La mia letizia," will recognise the peculiar resemblance. Moreover, the vocalists sang a duett by Donizetti, the "Tornami a dir," from *Don Pasquale*, also 9-8 time, and beginning in precisely the same manner. This was unfortunate, at least, to say nothing of its being somebody's fault that greater variety was not provided for by a careful overlooking of the component parts of the programme before it was decided upon and printed. Miss Messent sang "Ernani" remarkably well; also a Scotch ballad, "Bonnie Prince Charlie." Her appearance at the Crystal Palace may be considered decidedly successful. Mr. Perren's version of "La mia letizia" was not so good as his singing of Sir H. Bishop's ballad, "My pretty Jane." We counsel Mr. Perren's studying under an Italian master if he thinks it worth his while to sing Italian music at all. His voice is worthy careful cultivation.

Beethoven's *Sinfonia Pastorale* was listened to with the keenest attention throughout by an audience that crowded the great concert-room. The wind parts were unexceptionably played, the clarinet especially. Mr. J. F. Goodban played Moscheles's "Recollections of Ireland" with much expression and brilliancy, and elicited considerable applause. We have not much sympathy with the piece, however. The two airs of "Garry Owen" and "St. Patrick's Day" are too similar—Caesar and Pompey—and we believe Moscheles only introduced the pair because a bit of one served as a sort of counter-point to "The Groves of Blarney," and a bit of the other came in and helped it out where it was necessary.

The following is the return of admissions for six days, from March 6 to March 12:—

			Admission on Payment.	Season Tickets.	Total.
Friday	March	6	943	304	1,247
Saturday	"	7 (2s. 6d.)	910	2,602	3,512
Monday	"	9	752	176	928
Tuesday	"	10	695	226	921
Wednesday	"	11	821	327	1,148
Thursday	"	12	637	242	879
Total			4,758	3,877	8,635

Mrs. R. LIMPUS gave an interesting entertainment on Thursday evening at the Soho Theatre, being a performance of Balfe's *Siege of Rochelle* and *The Quaker*. The music of the opera was most creditably performed; the beautiful quartett, "Lo! the early beam of morning," being encored; but the want of a stage manager was immensely apparent, and we think there must have been but few rehearsals; at all events they were insufficient to secure so good a representation of the opera as the talented performers were certainly capable of.

The following was the cast:—*Siege of Rochelle*—Clara, Mrs. R. Limpus; Marcella, Miss A. Hincks; Princess Euphemia, Miss Lindsay; Cynthia, Miss Nicholl; Michel, Mr. Gadsby; Montalban, Mr. T. A. Wallworth; Marquis de Valmour, Mr. T. Rogers; Count Rosenberg, Mr. Silvester; Azino, Mr. Hook; Corporal Schwartz, Mr. Edmonds. *The Quaker*—Gillian, Mrs. R. Limpus; Floretta, Miss A. Hincks; Dame Cicely, Mrs. Johnson; Solomon, Mr. R. Limpus; Steady, Mr. Gadsby; Lubin, Mr. T. Rogers; Farmer Easy, Mr. Hook.

The audience consisted, for the most part, of friends and pupils of the *beneficiaire*, who were naturally disposed to treat with the utmost good humour any eccentricities or outrage of stage effect on the part of the performers, some of whom were amateurs. What with the beauty of the music, and its careful rendering by nearly all who were occupied in its performance, and the very hospitable arrangements made by Mr. and Mrs. Limpus for the prolongation of the evening (there was a dance afterwards, at which the Quaker "merrily" assisted in plain clothes), our visit was sufficiently pleasant. We had almost omitted to mention that Mrs. Limpus sang beautifully throughout, and that Mr. Limpus, as Solomon, was excellent.

MISS ARABELLA GODDARD.—This highly talented young lady gave her third *soirée*, on Tuesday last, when a crowded assembly listened to her splendid performances. She was assisted by Herr Ernst, Mr. Richard Blagrove, Signor Piatti, Mrs. Weiss, Mdlle. Solari, Mr. Charles Braham, and Mr. Weiss. The charming pianist and Piatti played an air with variations of Mendelssohn's, an exquisite composition, which was played to perfection. Mrs. Weiss sang with her accustomed taste and correctness Mozart's melodious "Dove sono," and was followed by her husband, who rendered "I am a roamer," from *The Son and Stranger*, with much vigour. The *pièce de résistance* was Beethoven's Op. 110, in A flat, which was played by Miss Goddard in a style truly magnificent. The first movement is a specimen of the admirable cantabile which marks the writings of Beethoven: which gives place to an *allegro molto*, an agitated and expressive composition: this is followed by an *adagio* with graceful melody, deep and rich in harmony; and the work closes with a fugue on a theme simple and beautiful, and worked out with consummate art. Nothing could surpass the young lady's playing of the work; it was the union of vigour with consummate delicacy. Mendelssohn's Quartett in B minor, for pianoforte, violin, viola, and violoncello, was played by Miss Goddard, Ernst, Blagrove, and Piatti. It contains a *scherso* of the greatest beauty. The German's playing was splendid, as also Signor Piatti's. Mr. Blagrove deserves commendation, and the *tout ensemble* was capital. A Madlle. Solari made her first appearance and sang Meyerbeer's "Ah, mio figlio." Mr. Charles Braham sang Mozart's "Dalla sua pace," very correctly and forcibly; and was followed by Miss Goddard and Ernst, who gave "Pensées Fugitives," (by Heller and the violinist himself), and the concert came to a conclusion with Verdi's quartett "Bella figlia" (*Rigoletto*), by Mrs. Weiss, Madlle. Solari, Mr. Charles Braham, and Mr. Weiss. A second series is announced, in the course of which Beethoven's opera 101, 106, and 109, will be played by Miss Goddard.

MDLLE. COULON gave a second *soirée* on Tuesday evening at the New Beethoven Rooms. The *beneficiare* performed in Mendelssohn's B minor quartett, and Beethoven's Sonata in F for pianoforte and violin, and played (by desire) Prudent's fantasia on airs from *Les Huguenots*. The able assistance of Herr Molique, Mr. Doyle, and M. Paque in the quartett ensured a fine performance of the work. Violin and violoncello solos were also given, and Signor Regondi played a new concertina fantasia, all being highly relished by a full and fashionable audience. The vocalists were Madame Emma Fioravanti, who sang an air by Mercadante,* and "Se Romeo, from Bellini's *I Capuletti ed I Montecchi*, displaying a very pleasing *mezzo-soprano* voice and good method; Miss Birch; Mr. Wilbye Cooper (who was encored in Balfe's "Good-night"); and Mr. Frank Bodda. A Mr. Millarde was announced, though no such person appeared. Is this Signor Millardi, alias Mr. Harrie Millard, the same party as Mr. Millarde? In how many more different ways is the gentleman's name likely to be spelt? Mr. Frank Mori and Mr. Harold Thomas accompanied.

MISS ALLEYNE GOODE gave a second *soirée* on Thursday week at her residence. She sang "But thou didst not leave," from *The Messiah*, and a ballad by Hobbs. Madame Rudersdorff and Mr. Millard sang the duett from *Eli*, "Wherefore is thy soul," and the lady was much admired in the expressive ballad "She wore a wreath of roses." Solos were performed by Signor Andreoli (pianoforte), Signor Regondi (concertina), Mr. Horatio Chipp (violoncello), and Mr. Bolyne Reeves (harp): there was also a concertina and harp duett, and a trio by Mayseder for violin, violoncello, and pianoforte, well played, Herr Pollitzer taking the violin.

CONCERTS FOR THE PEOPLE are now held at the Trinity Schools, Buckingham-street, Marylebone. The third took place on the 2nd inst., when a selection from *The Messiah*, and some other sacred pieces, were performed. The solos were sung by Miss Ellen Lyon, Mrs. W. Dixon, Miss Jessie Wotton, Mr. G. Allen, and Mr. Savidge. "Eve's Lamentation" and "How beautiful are the feet," sung by Miss Ellen Lyon, were encored; also a song by Rimbault, "The land of promise, rendered by Mrs. Dixon. A part-song, "Now pray we for our country," was sung by the school-children. The concert was conducted by Mr. J. J. Farnham.

* No rhyme intended.—Ed.

BEAUMONT INSTITUTION.—A sacred concert was given on Wednesday evening, the principal vocalists being Miss Banks, Miss Palmer, Miss Pownall, Miss Fordham, Mr. G. Maryatt, and Mr. Crome; violin, Master Betjemann; pianoforte and organ, Mr. Baines; conductor, Mr. Cartwright; director, Mr. Henry. The programme included selections from *The Creation*, *Elijah*, *Judas Maccabeus*, *Eli*, and Rossini's *Stabat Mater*, but we are not in a position to speak of the manner in which the pieces were performed, since the tickets did not reach us until the day after the concert took place. With the programme before us, however, we may be allowed to remark that a violin concerto by De Beriot was introduced—rather bad taste, in our opinion, at a concert of entirely sacred music.

MADAME OURY, who had the honour of dedicating her new fantasia, *Il Trovatore*, to the Baroness-Alphonse de Rothschild, in honour of her marriage, has received from that lady a magnificent bracelet as a token of her regard.

Mr. T. W. HORN has been appointed organist of Blackheath Congregational Church.

CHORAL SERVICES

On March 8, being the Second Sunday in Lent.

ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Purcell in G.	Farrant in G minor.	
E.—Sir John Rogers in G.	Farrant in G.	By the waters. Boyce.

CHAPEL ROYAL, ST. JAMES'S.

M.—Attwood in E.	Boyce in A.	If we believe. Goss.
E.—Boyce in D.	Goss in E.	Call to remembrance. Farrant.

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Morley and Elvey in D.	Nares in F.	How goodly are Thy tents. Ouseley.
E.—Elvey in F.	Nares in F.	Unto Thee have I cried. Elvey.

LINCOLN'S INN.

M.—Croft in G and Cooke in E minor.	Benedicite, Tallis in E. Jubilate, Rogers in D.	Out of the deep. Croft.
M.—Cooke in B flat.	Magnificat and Nunc dimittis, Rogers in D.	Call to remembrance. Battishill.

TEMPLE CHURCH.

M.—Tallis in F, and Purcell and Nares in A.	Boyce in A. Sanctus, &c., Arnold in A.	O how amiable. Greene.
E.—Goss in E.	Arnold in A.	By the waters. Boyce.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2½.

Organ Performance, St. Martin's Hall, 8.

MONDAY.—People's Concerts, St. Martin's Hall, 8.

TUESDAY.—Musical Union, second *Soirée*.

The Creation, by London Harmonic Union, Sussex Hall, 7½.

WEDNESDAY.—Mendelssohn's *St. Paul*, St. Martin's Hall, 7½.

Performance of Sacred Music, Blind School, Southwark, 3.

Mr. Phelp's benefit, Sadler's Wells, 7.

THURSDAY.—Concert for the Early Closing Association, Royal Surrey Gardens, 8.

First *Soirée* of the Brousil Family (see advertisement), 8½.

SATURDAY.—Crystal Palace Concert, 2½.

Theatrical.

LYCEUM.—Mr. Charles Dillon, who is indefatigable in producing a variety of popular works, has added to his repertoire the tragedy of *Othello*, the part of the Moor being sustained by himself, Desdemona by Mrs. C. Dillon, Iago by Mr. Stuart. Of the latter gentleman's performance we may speak in terms of unqualified approbation: it elicited frequent bursts of applause from a numerous auditory. Mr. Charles Dillon is careful and effective in the principal character, and Mrs. Dillon gentle, modest, and loving.

Othello is announced for repetition every Saturday till further notice.

STRAND.—In noticing the delineators of slave-life in America, we are compelled, in a great degree, to take the ability and integrity of the artist upon trust, as, happily, England affords us no types to guide our judgment. We have seen several Topsy's, but then they have been all English ones; and though, doubtless, correct enough in the main features, they have been modified and somewhat refined (so to speak) by European manners and habits; but Mrs. Howard's Topsy is, we suspect, the real Topsy. The slatternly dress and demeanour—the by-play and elaboration of detail—give the portrait the stamp of genuineness. At the English Topsy's we can laugh with unalloyed merriment; but at Mrs. Howard's it is different (at least here in England) to repress, in the midst of our mirth, a feeling of disgust: and this is, perhaps, the strongest mark of the rigorous truth of the portrait. Mrs. Howard is a pretty woman, when seen out of the shadow of cast. Of Cordelia the little we can only say, at present, that she is a pretty and intelligent-looking child of some eight or nine summers (although we have heard that she is older), and has been judiciously taught. The piece gives Mr. Howard so little opportunity to "show his paces" that we will decline criticism at present.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2. 2s.—Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

MARTLEBORNE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s. Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ROMA.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6. Commence at half-past. Half-price at half-past 8.

Provincial.

BRIXTON.—The fourth concert of a series of six was given on the 4th inst. at the Angell Town School-room by the "Brixton Amateur Harmonic Union." The room was crowded, and, as the only admission was by subscribers' tickets, the audience was of a highly respectable character.

The programme included Flotow's overture to *Rubensal*, Haydn's Symphony No. 7, and concluded with Rossini's overture to *Cenerentola*, played by the "Amateur" band (though we noticed in the orchestra some faces well known as professional) with good effect.

The performance of a MS. selection from *L'Elisir d'Amore*, scored expressly for the society by Mr. Geo. R. Griffiths, obtained most hearty applause. A march by the same composer, also performed for the first time, well merited the avowed approval of the audience. Both these pieces were played with admirable precision by the band.

Weber's *Concert-Stücke* was played by a young lady in a manner that would not have disgraced the Hanover-square Rooms, though in this the orchestral accompaniments were somewhat indifferent. A duett by Osborne for two pianofortes was also well performed by the same young lady and Mr. Griffith. Mr. Kemp also proved himself master of his instrument in a fantasia for the violin from *Guillaume Tell*.

Hatton's "Beware," Bishop's "Chough and Crow," and "Mynheer Vandunck" were given with admirable effect by four gentlemen, and a pleasing variety was made by the introduction of some ballads sung by Miss Julia Bleaden.

Mr. J. Kemp was the leader of the band, and the whole was conducted by Mr. G. R. Griffiths. Although the programme was not finished until nearly 11 o'clock, most of the audience remained until the conclusion, and were evidently well satisfied with their musical fare.

BROMLEY.—On Friday week the Bromley Choral Society gave a concert at the White Hart Assembly Room, under the direction of their conductor, Mr. W. C. Filby. The programme was as follows:—Solo, "In rosy mantle;" duett and chorus, "By thee with bliss;" air, "Now heaven in fullest glory" (sung in the most slovenly manner possible, with a total want of that energetic fire which should be its chief characteristic); duett and chorus, "Of stars the fairest"—all from *The Creation*. We must complain of the unsteadiness of the basses in the choruses: they "dragged" to a tiresome extent. Then followed Beethoven's hymn, "Thou art gone to the grave;" air, "O rest in the Lord," Mendelssohn; quartett and chorus, "Dona Nobis," from a MS. mass by Mr. Filby. This spirited movement delighted us, the *soli* voice parts are extremely pleasing; but although we admired the movement, it gave us much pain to find that Mr. Filby persists in introducing Romish music, when the inhabitants of Bromley are so diametrically opposed to it.

The second part opened with a fantasia for pianoforte and violin, Mayseder, exceedingly well performed; glee, "Awake, Æolian lyre," Danby; solo, "The Wolf," Shield; glee, "Down in a flow'ry vale," Festa; cradle song, "Kücken," which received a well-merited encore; "I never cast a flower away," W. C. Filby. This pleasing, but eccentric composition, was encored. It is for soprano solo and chorus, and was well sung by the young lady to whom the solo was entrusted. A boating song, by Monk, was also encored, for which was substituted Mendelssohn's "Serenade," a most beautiful composition. Benedict's "Scenes of my youth," and his part-song, "The Wreath," were also given. The performers, considering they were all amateurs, sang remarkably well. Mr. Filby will do well, however, to "weed" his basses. We understand that the gentleman who accompanied the choruses was Mr. Gardner, the newly-elected organist of St. Paul's, Deptford.

The room was crowded.

DOVER.—CONCERT ON BEHALF OF THE VIOLET FUND.—On Wednesday week a concert was given at the Maison Dieu Hall in behalf of the fund for the benefit of the sufferers by the lamentable loss of the Violet mail-packet. The concert consisted almost exclusively of sacred music; and the names of Handel, Haydn, and Mozart, made a conspicuous figure in the programme, several of the choruses being taken from *The Messiah*, *The Creation*, *The 12th Mass* of Mozart, &c. Some anthems by Calcott, Farrant, Jackson, and other composers were also given. The performers—of whom there were not less than 70—were amateurs; but there was still sufficient professional aid to impart to the performance a precision and steadiness which otherwise might have been wanting. Among those rendering the latter were Mr. George Binfield, who held the first violin; Mr. E. Warren, who presided at the piano; and Mr. J. C. Doorne; the latter lending assistance in the vocal department. The band, which, so far as the amateurs were concerned, consisted almost entirely of stringed instruments, was strengthened by the musical corps of the 93rd Highlanders, who, by the kind permission of Colonel Hay, rendered their best assistance. The whole was under the conductorship of Mr. Richard Elgar, an amateur musician who has not only filled the same post with considerable credit on previous occasions, but whose efforts have been worthily and perseveringly devoted to the cultivation of the musical taste of his amateur fellow-townsmen. The professional singers specifically engaged were Miss Somerville and Mr. Gough, of Canterbury, a basso who has attained some celebrity throughout this county at least, and particularly in Dover, where he has sung several times previously with success. To state that the Maison Dieu Hall was filled would be conveying but a faint idea of the immense mass of persons crowded into it. Not only were the whole of the seats occupied, from the entrance to the steps of the orchestra, but the different approaches were also filled up. A large portion of the space was devoted to reserved sittings, which were occupied by the élite of the town and neighbourhood; and there could not have been less than from 1,200 to 1,300 people present. On this occasion the usually cold aspect of the Maison Dieu Hall was removed by decorations which had been tastefully introduced, and a plentiful supply of gas. The comfort of the audience was also secured by the stone flooring of the hall being well covered. Miss Somerville distinguished herself in airs from *The Messiah* and *Creation*, and Mr. Gough in the appropriate songs of "O God, preserve the mariner," "The Pilot," and "Rock'd in the cradle of the deep;" Mr. Doorne also was received with great favour in the song "Footsteps of angels." Cherubini's *canone*, "Perfida Clori," was sung by the conductor and two other amateurs, to the words "Like as a father pitieth his children." The concert gave the utmost satisfaction to the large audience; and the "Violet" fund will be benefitted to the extent of about £60.

CATCH CLUB.—The final concert took place at the Apollonian Hall on Thursday week, the attendance, including visitors and ladies, being to the extent of 500 persons, the largest number ever known in the annals of the club. The vocalists were Miss Pearce, Mr. Godden, Mr. F. Harley, and Mr. Allen.

GLASGOW.—The *Midsummer Night's Dream* has been produced at the Theatre Royal in a style of great magnificence, and with the musical accompaniments of Mendelssohn. The scenery (says the *Daily Mail*) was of a gorgeous description, and "the moon-light effects and fairy gambols seemed a perfect triumph of mechanical and dramatic arrangement. The house was crowded with a respectable and delighted audience. *Midsummer Night's Dream*, from the manner in which it was received, promises to have a run of many nights.

LIVERPOOL.—The appointment of organist to St. George's Church has at length taken place. At the February monthly meeting of the Town Council the Church Expenditure Committee recommended that the salary should be reduced from £83 to £40, and that Mr. Radcliff should be organist and choir-master; many of the council having a strong desire to elect the late Mr. Holden's son, an animated discussion arose. Mr. Jeffrey (liberal minded man) said, that "£40 expended in such a luxury as church music was £40 misapplied." Alderman Dover "was sorry that the committee should have fixed any salary at all, because £40 was totally unworthy of any musical man." (Bravo, Alderman Dover.) After two hours spent in fruitless debate the matter was referred to the Church Committee for reconsideration.

At the March meeting, which was held on Wednesday last,

Mr. Holden's claims were negatived. Mr. Banner stated that Mr. Best was a candidate for the office of organist and choir-master, at the salary (paltry pittance) of £40 a-year, whereupon Mr. Best was proposed and defeated by a majority of three, the election falling upon Mr. Radcliff. The other principal candidates were Mr. Ridley and Mr. Wilberforce.

Mr. Smith was at the same time elected organist of St. Luke's, in the place of Mr. Rogers, deceased. The members of the Corporation Council consenting to his appointment by the incumbent and churchwardens on the *express condition* that no salary should be paid to him by the corporation!!!

ST. GEORGE'S HALL.—Thanks to the enterprise of our townsman (Mr. Hind) for the engagement of Miss Catherine Hayes, and the efficient corps that accompany her, for a "last" concert in this town, though, at the same time, we trust it may not by any means be the "last" performance of Erin's daughter by which we are to be honoured. Having so recently had occasion to eulogize the talents of this gifted lady, and the commendable efforts of her train, we deem it out of character to recapitulate our sentiments then expressed. The same artistes, Miss Hayes, Madlle. Corelli, and Messrs. Charles Braham, A. Irving, and Osborne, that appeared on the "opening night" of the season at our Philharmonic Society, consented to another performance amongst us; and this took place on Friday evening, the 6th inst., in the great hall above mentioned. Suffice it to remark, that everything went off in a highly satisfactory manner, alike creditable to all concerned, and, we sincerely hope, remunerative to the energetic *entrepreneur*.

ITALIAN OPERA.—The announcement of the appearance at our Theatre Royal, for "three nights only," of the powerful phalanx of talent now provincializing under the auspices of Messrs. Cramer, Beale, and Co., and for which we can find no better name than that of the "Grisi-Gassier troupe," we anticipated would have filled the house each night with overflowing audiences; it is, however, difficult to conceive the fluctuating tendency of our audiences, and, probably owing to the rigid observance of this season of religious rites, our anticipations were not so fully realized as we could have wished. It was certainly *mal-apropos*, on the part of the proprietors, to announce "opera" at a time when, in our strictly Pharisaical locality, everybody was, or was supposed to be, engaged in devotional observances. The result of the "spec." we should think, was not superlatively brilliant. The operas produced were as follow: Monday, 9th inst., *Don Giovanni*; Tuesday, 10th, *Lucia*; Wednesday, 11th, *Gli Ugonotti*. At the first of these representations, the attendance was markedly below the numbers that sat and listened, in February last, to the divine strains of Mozart; nor was either the vocalism and cast what it ought to have been. Grisi does not please us in Donna Anna, with the recollection of Viardot Garcia fresh in our memory, and on this occasion it was evident that the strong easterly wind now prevalent had not improved her vocal organ; nor did Madame Gassier appear at home in Elvira. Lorini, too, was apparently suffering from cold, which greatly marred his delivery of "Il mio tesoro." Gassier's Don was a creditable interpretation; but the "redeeming point" of the cast was Formes' impersonation of Leporello, a character admirable in itself, but rendered superbly humorous and effective by the great basso. *Lucia* was set apart for the *début* of our townsman, Mr. Croft. We were, unfortunately, unable to attend, but learn from *connoisseurs* that he was scarcely able for the task of doing full justice to the part of Edgardo. It requires a vocalist of considerable tact and experience to sing effectively the music put into the mouth of the Master of Ravenswood, and Mr. Croft is but young in his profession. On the whole, the performance evinced talent, and he was warmly cheered by his friends in the house. Madame Gassier was the Lucy. The greatest performance of the three was decidedly *The Huguenots*. Grisi sustained the part of Valentine; Volpini, Raoul; Formes, Marcello; and Gassier, St. Bris. With such a cast, it was almost *bound* to give satisfaction. The chorus were exceedingly ineffective, and the band at times painfully too loud. Li Calsi was the conductor. We trust that, ere the year goes out, we may again spend another evening in our Theatre Royal with such agreeable company.

CONCERT HALL.—Mr. Basil Young commences an engagement at this hall to-day, and we doubt not his clever efforts to please and entertain will meet with the response they merit.

MANCHESTER.—Since our last number appeared we have not very much to record from this northern metropolis. The Opera

Company have had a comparatively successful week; on the whole, they have drawn good houses, that of Saturday last being the last and most crowded evening. It is only requisite to remark that the several "stars" engaged have merited the exalted position they severally occupy in the estimation of the admirers of the lyric drama—Madame Grisi, the Gassiers, Herr Fornes, and Signor Volpini, having been the more prominent personages. Of the former wonderful cantatrice we may just say that she is still, as ever, artistically great, although the ruthless hand of time is evidently telling a fearful tale upon a voice still beautiful. Fornes is great as ever, especially in the rôle of Marcel (*Huguenots*). Of Signor Volpini we have at present no very decided opinion to offer, beyond that he will doubtless become an acquisition to the lyric stage; but, as yet, there is some awkwardness that should be removed. We had almost omitted to notice the fact that Madame Amadei found many earnest admirers of her very clever impersonations.

Notwithstanding the attractive announcement of *The Messiah* on Saturday evening last, with Louisa Vinning, Miss Newbound, Messrs. Montem Smith and Weiss, and the band of the Orchestral Union, the hall was not by any means well filled. It is beginning to be evident that, musical as the Manchester people undoubtedly are—the rapid succession of performances, of an important character, has induced the opinion that there have been, for this winter season, already more than enough. The performance was, on all hands, an admirable one. We could, however, have preferred to have heard the air, "But thou didst not leave," sung, as is usual, by soprano, albeit Mr. Montem Smith gave it with much purity of style, and an evident appreciation of the subject. Mr. Weiss was truly superb in the "Why do the nations," and especial mention of the *obbligato* to the trumpet song, performed by M. Duhem, should be made; it was as lofty in thought as the composer could have desired. The singing of the ladies was a very close approach to positive perfection, and must have been recognized as the evidences of future brilliant careers for both the young artistes.

MAIDENHEAD.—The last subscription concert took place on the 24th ult. at the Town Hall, which was filled with a fashionable audience, who remained, without exception, until the close of the entertainments. The Windsor and Eton Royal Glee and Madrigal Society sang some vocal part-music with good effect, including Sir Henry Bishop's "Now, by day's retiring lamp," and his trio, "Maiden fair," also the part-songs, "Take thy banner" (James Coward), and "All among the barley" (Miss Stirling). Horsley's fine glee, "Cold is Cadwallo's tongue," was loudly encored. The other encores were awarded to Mrs. H. Barnby and Mr. Dyson for their Irish duett, "Nelly Machree," to Mrs. H. Barnby for her clever singing of Bishop's "Echo" song, and to Mr. Birch for his concertina solo. Messrs. Marriott, Whitehouse, and Bridgewater also sang songs or took part in the concerted music. Mr. Knowles was to have presided at the pianoforte, but a severe family bereavement prevented his attendance. At a few hours' notice, Mr. G. Pearson, a pupil of Dr. Elvey, of Windsor, undertook the duties of accompanist, and acquitted himself extremely well.

Reviews.

"OH! SING NO MORE THAT SIMPLE AIR." Song. By HENRY K. MORLEY. (Shepherd.)

Compass, E to F sharp.

The composer of this song has had a great difficulty to contend with in words of extreme unsuitability for music. He has so evidently been impressed with the unfitness of such words as the following,—

"Now I am left on earth alone,
And she is—where?"

which conclude the verse, that he has drawn his pen through them, and substituted what, to a listener, must be a more rational *finale*. Those who write words for music should bear in mind that the sense of their verses must be *transparent*, the attention of the listener being divided between words and melody.

The song under notice is not well put together. The introductory symphony commences with triplets in the bass, which are dropped at the end of the third bar for the even number of quavers: and at the bottom of page 2 we find the pianoforte

helping the voice out with the melody, for one bar only, in a very unnecessary manner. A few comparatively trifling unevennesses of this kind suffice to spoil the appearance of so short a composition as a ballad.

At the close of the first strain of the first verse, a minor phrase is introduced, to give effect to the words "cold despair." In the next verse we find the same phrase wedded to the words "fair flowers!" Infelicitous union!! Decided discrepancy!!!

"SWEET SUMMER, ADIEU," Ballad. By J. H. MACFARLANE. (Cramer and Co.)

Compass, E to F.

We should have styled this a simple ballad; adapted to the most juvenile capacity, but that the accompaniment is calculated to disconcert the singer in one or two places. We may observe that one of these instances consists of B flat in the bass, and E, G, D in the treble, the voice being expected, while this is going on, to pause on the note E (above the D). The curious may try the effect of this at their leisure.

Foreign.

PARIS.—*Rigoletto* has been the great attraction at the Italian Opera.

At the Théâtre Lyrique, Weber's *Oberon* has been produced and has proved highly attractive.

AIX-LA-CHAPELLE.—The Musical Festival of the "Lower Rhine" will be held here at Whitsuntide. Liszt is named as conductor. The announcement of his monkhood is a falsehood.

THE story of the death in a Vienna hospital of Madame Heinefetter, the singer, which lately went the round of the French and English papers, appears to have been a *canard*. It is now stated that she is living in easy circumstances in a villa near Baden-Baden.

CORRESPONDENCE.

THEATRE ROYAL, ROCHESTER.—MISS PYNE.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Having seen in your paper that you have taken upon yourself to say I am not sister to Miss Louisa Pyne, I must request you will give me your authority for asserting such a falsehood. I distinctly can *prove* I am Miss Louisa Pyne's own sister, and beg you will make known the error you have made in your next publication; and let me give you this piece of advice,—never assert a thing unless you can prove it is the truth. I returned from America last April, having been on a visit to my sisters, Miss Louisa and Susan Pyne, who are there with our parents, Mr. and Mrs. George Pyne. I have been married, but am now a widow, therefore take my maiden name, as being known in the profession.

I remain, Sir,

Yours obediently,

MARY ANN GALTON PYNE.

[We devoutly believe that Miss M. A. G. Pyne is sister to Miss Louisa Pyne. Even had this letter been less warmly written, we should have believed it with equal readiness and devotion. We should not have ventured to correct the writer in the Rochester paper, but that we have seen the names transposed so variously and frequently—such as Miss Galton Pyne, Madame Pyne Galton, &c.—that we have hesitated to believe whether it were a Miss Pyne at all. We are now assured.—Ed.]

ORGAN COMPASS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR MR. EDITOR,—It has been mentioned to me by a friend that it is quite impossible that a casual reader of my letter in your number of the 28th February might imagine that I was simply therein endeavouring to advocate the retention universally of the GG compass in organs. I certainly cannot admit that the arguments I have used are any evidence that such is the fact, but as there is the bare possibility that such might seem to be my object, I at once beg to distinctly state that I *certainly* prefer the CC scale, but only so, providing that there be a satisfactory pedal organ, since (to use your own words) I would rather have the "deeper tones than CC anywhere rather than nowhere," this argument, of course, being only applicable when a single set of ("buzzing") pedal pipes forms the so-called "pedal organ!" The sooner such an unsatis-

factory plan be exploded the better, for it is indeed "a consummation devoutly to be wished." Your very pungent and truly conclusive verdict upon the question of "equal temperament" deserves to be declared with trumpet voice, containing, as it certainly does, the substance of the many arguments that have been urged in the furtherance of the great advantages offered by the new method.

"I cannot pass over a remark that I find in the letter you copy from the *Leeds Intelligencer*. The writer of that epistle has most ungenerously maligned the whole of the musical profession as regards the question of "supervision," that has already occupied a considerable space in your valuable columns. I will not be so rude as to contradict the assertions *in toto*, but that there have been honourable exceptions to the fact (it may be) stated, I can both assert and substantiate if it be requisite. I am not aware what particular instance is alluded to in the letter in question, but I should nevertheless say, that all such underhand proceedings ought to be denounced most earnestly.

As I do not choose to allow myself to be put under the ban of such a statement as that in question, I beg to say that, although my professional opinion and advice have been very frequently sought and acted upon, I have never, either directly or otherwise anticipated, expected, or received any consideration, compensation, fee, reward, commission, or any such advantages, from either or any of the parties connected with the ordering or erection of any instrument that I may have been in any way connected with, whether in the shape of new organs, reconstructions, or additions. I know (as I have said) that many such instances as this exist; and, therefore, I consider that the party signing himself "The Writer of the Article in the *Manchester Courier*" has inflicted an injury upon those who are not guilty of these corrupt practices that are thus imputed to the entire profession. For this unwarrantable proceeding the author of the slander is bound to apologise. If such instances as those alluded to have existed, let him boldly declare them, and not seek to malign the undeserving of such censure by visiting the entire profession with a denunciation as unjust as it is ungenerous and ungentlemanly.

In using such strong expressions, I am further obliged to remark, that I do not seek to make your valuable paper the vehicle of personal recrimination; but I consider it my duty to throw back in the teeth of its author the assertion, "that it is a notorious fact that they (i.e., the musical profession) are usually too open to corrupt influences." However true this may have been in individual instances, I deny that it is the rule; and, therefore, in vindication of the honour of the profession to which I belong, I directly contradict the insinuation, or rather I might term it, malevolent slander.

This, Mr. Editor, is no question to be dealt with leniently. The respectability of the art and its professors is here aimed at. Let the professors, therefore, defend themselves, not by making use of the shield of anonymous writership, but openly, boldly, and honestly.

If I have extended my letter beyond what may be a convenient length, you must kindly excuse it. I certainly cannot retract, or apologise for, anything therein contained.

Believe me, dear Mr. Editor, yours very faithfully,

EDWARD PAGE.

Manchester, March 12, 1857.

OUR SCRAP BOOK.

ITALIAN COMPOSERS—(continued.)

Of the many works which Palestrina composed, one of the most celebrated is that published at Rome in 1572, containing his *masses*. These are five in number; four of them for four, and one for five voices. Many parts of each are composed in canon, and carry the strongest evidence of the learning and ingenuity of their author.

There are also extant, of his composition, *Mottets and Hymns* for four, five, and six voices, printed in folio, in 1589. It is in the mottets of Palestrina that we discover that grandeur and dignity of style, that artful modulation and pleasing interchange of new and original harmonies, for which he is so justly celebrated. To two of these Dr. Aldrich adapted English words, and, thus arranged, they have been frequently sung in our cathedrals. One of them in the key of C major, "O Lord God of our salvation," is inserted in Page's *Harmonia Sacra*; and the other, "We have heard with our ears," together with part of a *magnificat*, in Dr. Crotch's *Musical Selections*.

Many of the *masses* of Palestrina are strict canon, a species of composition which he thoroughly understood; but his mottets are, for the most part, fugues, in which it is hard to say whether the grandeur and sublimity of the subject, or the close contexture of the harmony, is most to be admired. The subjects of his fugues in general consist of but few bars, or even sometimes only of a single bar; and yet these have on many occasions been assumed as themes or subjects for other compositions by masters of the first eminence.

Musical Announcements.

(Continued.)

ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

Mr. LAMBERT, Basso Vocalist,

Pupil of Mr. Henry Phillips,
51, Union-terrace, York.

MISS E. STEELE, Vocalist,

begs all letters respecting engagements or pupils may be addressed to her new residence, 20, Alfred-terrace, Queen's-road, Bayswater.

MISS ELIZA HUGHES, Soprano,

111, Great Russell-street, Bloomsbury.

MISS ELLEN LYON, Soprano,

28, Charles-street, Cavendish-square, W.

Musical Publications.

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